

Hal Leonard
TWO PART TREBLE US 70
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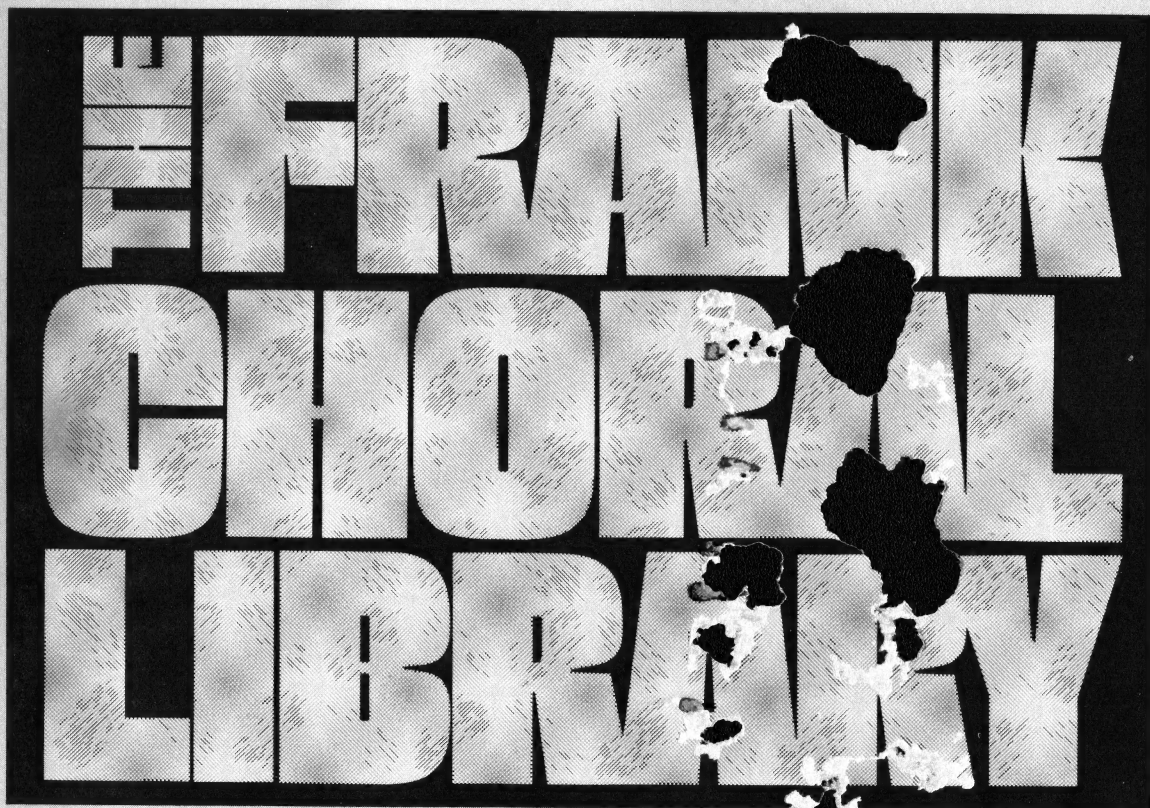
HOW DO YOU OPEN A SHOW WITHOUT A CURTAIN?

A Program Opener

For Two Part Chorus of Treble Voices — With Piano or Optional Guitar

By PHYLLIS WILLIAMS

Arranged By WALTER EHRET



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For Two-Part Chorus of Treble Voices
with Piano and Optional Guitar

Arranged by
Walter Ehret

Words and Music by
PHYLLIS WILLIAMS

Bright

Piano

ff

Ab Bb Cb Db D \sharp Eb

⑤ [Shouted by one strong voice]

I

Plac - es!

A B C D Eb E \sharp

⑩ [Shouted by another strong voice (different location from first)]

Lights!

Db Eb F

15 [Shouted by a third strong voice
(still another location)]

Cur-tain!

F⁶ B^b7 Gm7 C⁷_{b9} Fmaj9 D⁵_b Gm9

20 [Shouted by all, several
or one voice(s)]

There's no cur-tain! Tutti

How do you o-pen a show with-out a cur-tain?

mf F⁶ Dm7 Gm7

25 How do you get that el-e-ment of sur-prise?

f C¹³ *mf* Fmaj7 Dm7 Gm7 Gm¹¹ C⁹ G^b₁₁[#]₉

25 How can you ev-er real-ly be quite cer-tain

mf C^m7 F⁷ B^b6 B^bmaj7 B^bm6

30 How can you ev-er real-ly be quite cer-tain That an

mf C^m7 F⁷ B^b6 B^bmaj7 B^bm6

(35)

till you get out there? How

au - di-ence will cov - er up its eyes How do you o - pen a

f

f

E♭11 D7 G 7 5♭ C13 *mp* Fmaj7

(40)

do you o - pen with no cur - tain

show with-out a cur - tain? How do you get the sin-gers out on the

(40)

Dm7 Gm7 C9 Fmaj7 Dm7

(45)

on the stage? O - pen-ing up a show with-out a cur-tain

stage? O - pen-ing up a show with-out a cur-tain

(45)

Gm7 *f* C13 *mf* Cm9 F9 B♭6

(50) *p*

is like a book with - out — a first page. Do you

is like a book with - out — a first page.

B♭m6 Am6 A♭6 G7 G♭maj7 F F9 Fm F

(55) *mf*

non - cha - lant - ly stroll out — As though noth - ing's —

(55) *p*

Cm7 F9 B♭maj 9 B♭6 F9 Cm7

(60) *mf*

Do you frug or rock - 'n' -

— real - ly miss - ing? —

(60)

F7sus4 B♭7 B♭6 Dm7 G7 Dm7 G7

roll out? — Just as though you had planned — it? How can you stand —

Just as though you had planned — it? How can you stand —

65 *f* Cmaj 7 C Am7 Am7 Gm11

— it Wha - d - ya do when you're s'posed to en - ter cen - ter? —

— it Wha - d - ya do when you're s'posed to en - ter cen - ter? —

70 *mf* *fz* *mf* Gb 11# 9# F6 Dm7 Gm7

Sud-den-ly just ap-pear in a puff of smoke?

Sud-den-ly just ap-pear in a puff of smoke?

75 *cresc.* *mf* *cresc.* C9 F7 Dm7 Gm7 G11 Gb 11# 9#

Ac-tual-ly what we need is an in - ven - tor 'cause, face it, friends,

Ac-tual-ly what we need is an in - ven - tor 'cause, face it, friends,

f *mf* *F9* *Bb6* *Gb⁹_{3b}* *F9* *F6*

it's no joke To ap - pear from no - where

it's no joke and

F9 *F6* *ff* *Am II* *D9b* *Gm II* *Bb* *Am* *A^b6*

(85) [Shouted]

There's no cur - tain!

start a show where There's no cur - tain!

(85) *Gm II* *Gb7* *Gm II* *Bbm* *Cbass* *F* *E* *E^b* *E^b* *F* *G^b*

p *cre - (95) - scen - do* *p*
 Ac-cord-ing to the plan the cur-tain o - pens. _____ And

p *cre - scen - do* *p*
 Ac-cord-ing to the plan the cur-tain o - pens. _____ And

Gm II *C 13 9b* *p* *F7* *Dm7* *Gm7* *C9*

cresc *(100)* *f* *mf*
 then the glee club first comes in - to view, _____ And next, of course, they

cresc *f*
 then the glee club first comes in - to view, _____

F7 cresc *Dm7* *f* *Gm7* *C13* *p* *G7*

(105) *ff*
 sing an op'n-ing num-ber _____ In har-mo-ny to wel-come all of

mf *ff*
 In har-mo-ny to wel-come all of

(105) *f*
 In har-mo-ny to wel-come all of

Em7 *Am7* *D9* *G*

you. And wind up with a real-ly bril-liant fin-ish,

you. And wind up with a real-ly bril-liant fin-ish,

110

G G6 G7 G6 *mf* A7 F#m7 Bm7 *f*

the way a glee club is sup-posed to do.

the way a glee club is sup-posed to do.

115

cresc. *cresc.*

E13 *mf* A7 *cresc.* F#m7 E7sus4

Solo voice *p* freely- out of tempo 120 *p*

That's how it would have been, But with-

Solo voice *p*

That's how shows u-sual-ly be- gin,

freely- out of tempo 120

E9 *p*

in tempo (125) Tutti *f*

out a cur-tain what could we do? How do you o-pen a
* How do you ev-er get

How do you o-pen a
* How do you ev-er get

in tempo (125) *ff* G_7^{5b} C^9 *mf* F_6

(130)

show off with-out a cur-tain? Where-d - ya come from
Wha-d - ya do, just

show off with-out a cur-tain? Where-d - ya come from
Wha-d - ya do, just

(130) *mf* F_7

Dm_7 Gm_7 C^{13}

when the house is full?
spread your arms and fly? Can you im - a - gine
You can bow just so

when the house is full?
spread your arms and fly? Can you im - a - gine
You can bow just so

Dm_7 Gm_7 *ff* Gm_{II} $Gb_9\sharp$ Gm_{II} $Gb_9\sharp$ Cm_7

* For closing

HOW DO YOU OPEN? Two Part Treble

(135)

Liz and Rich-ard Bur-ton, with - out a cur - tain to
long then you start hur-tin', you can't just lay— down and

Liz and Rich-ard Bur-ton, with - out a cur - tain to
long then you start hur-tin', you can't just lay— down and

(135)

F7 Bb6 Gm⁹_{5b} Bbm F7 F6 F7 F6

(140)

pull? Well, since there's no oth-er way, we'll just walk
die? Well, since there's no oth-er way, we'll just walk

pull? Well, since there's no oth-er way, we'll just walk
die? Well, since there's no oth-er way, we'll just walk

(140)

ff D9b Gm11 Bb Am Ab6 Gm11 Gb7

Am11

(145)

out "Hi!"
off and say "Bye!"

out "Hi!"
off and say "Bye!"

(145)

Gm7 Bbm *ffz* Gb9 F

C bass

ffz

